

Five Songs of Long Ago



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The Arts

Illustrated by
H. Willebeck Le Mair

Shady Hill School

SHADY HILL SCHOOL



Little
Songs of Long Ago

"More old Nursery Rhymes"

The original tunes harmonized

by

Alfred Moffat

Illustrated by

H. Willebeek Le Mair

or

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Uniform with this volume
Our Old Nursery Rhymes
 30 Illustrations by the same Artist

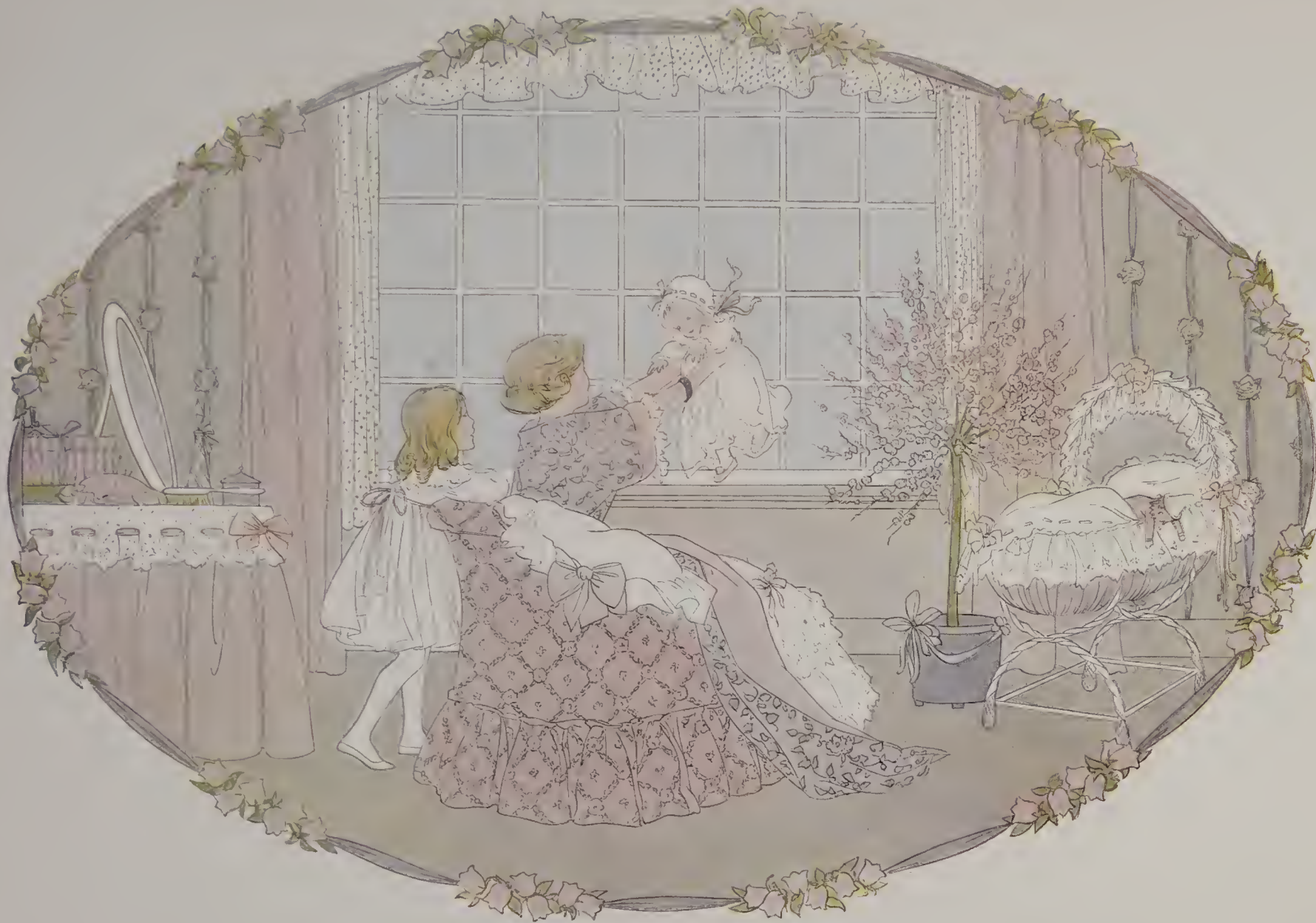


DAME GET UP AND BAKE YOUR PIES.

1. Dame, get up and bake your pies, Bake your pies, bake your pies;

Dame, get up and bake your pies On Christmas Day in the morn - ing

2. Dame, what makes your maidens lie?
Maidens lie, maidens lie;
Dame, what makes your maidens lie
On Christmas Day in the morning?
3. Dame, what makes your ducks to die? etc
4. "Their wings are cut, they cannot fly; etc



DANCE A BABY DIDDY.

Dance a Ba by Did - dy, —

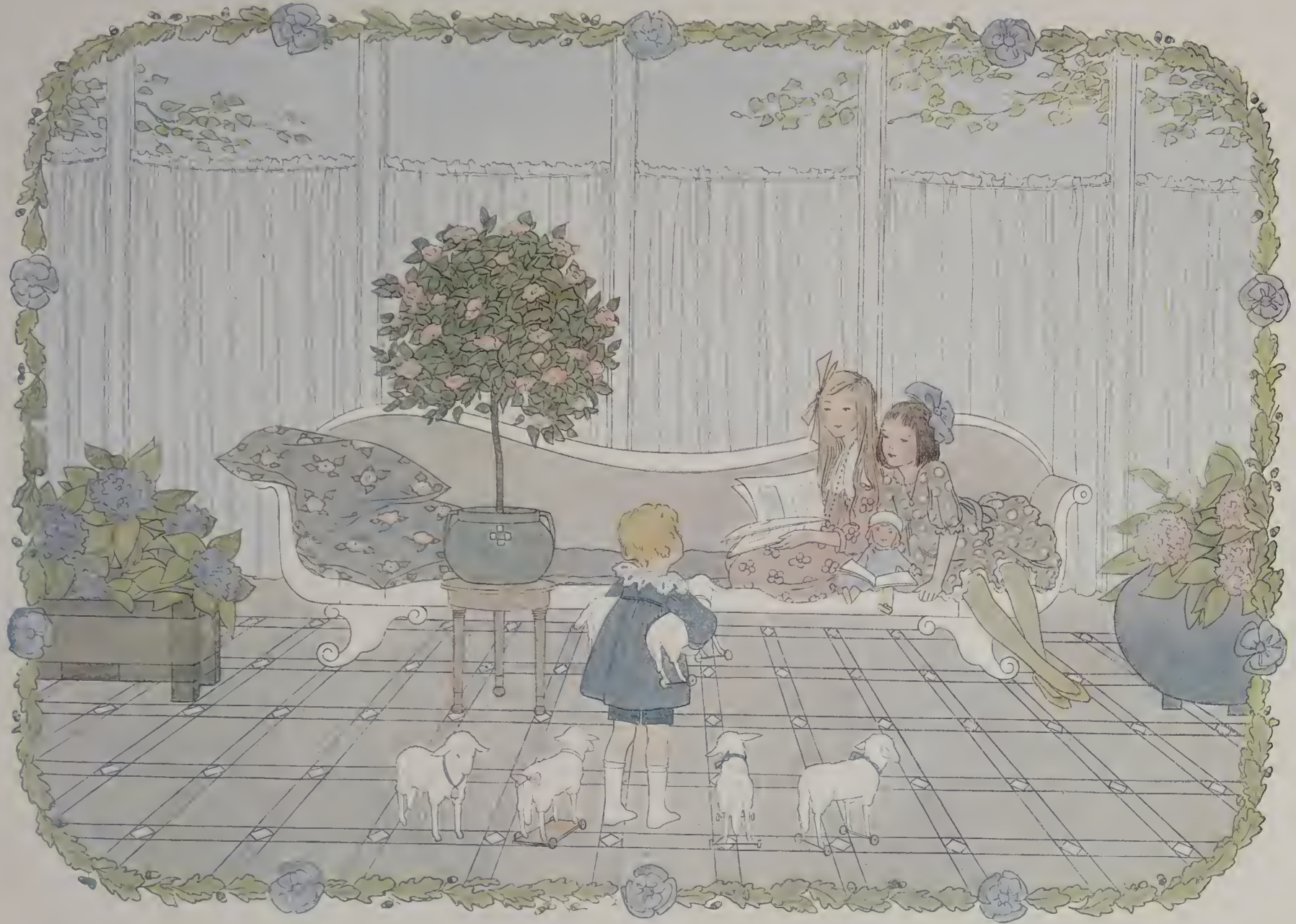
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains two measures of music. The lower staff is in bass clef with the same key signature and time signature, also containing two measures. The lyrics are written below the notes.

What can mam-my do wid 'e? — Sit in her lap,

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains three measures of music. The lower staff is in bass clef with the same key signature and time signature, also containing three measures. The lyrics are written below the notes.

Give it some pap, And dance a Ba - by Did - dy! —

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains three measures of music. The lower staff is in bass clef with the same key signature and time signature, also containing three measures. The lyrics are written below the notes.



YOUNG LAMBS TO SELL.

Young lambs to sell, young lambs to sell, Young lambs to sell, young lambs to sell; If

I'd as much mo.ney as I could tell I wouldn't come here with young lambs to

sell. Two for a penny, eight for a goat, As fine young lambs as e.ver were bought.



OVER THE HILLS AND FAR AWAY.

1. Tom he was a pi - per's son, He learnt to play when

he was young; But all the tune that he could play, Was "O - ver the hills and far a - way."

O - ver the hills and a great way off The wind shall blow my top-knot off!

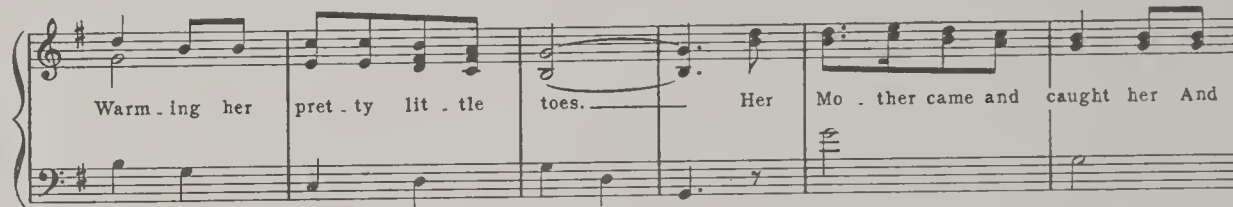
2. Tom with his pipe made such a noise
That he pleased both the girls and boys.
And so they stopped to hear him play
"Over the hills and far away." etc



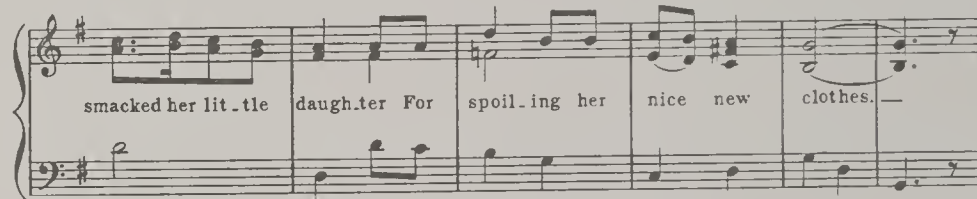
LITTLE POLLY FLINDERS.



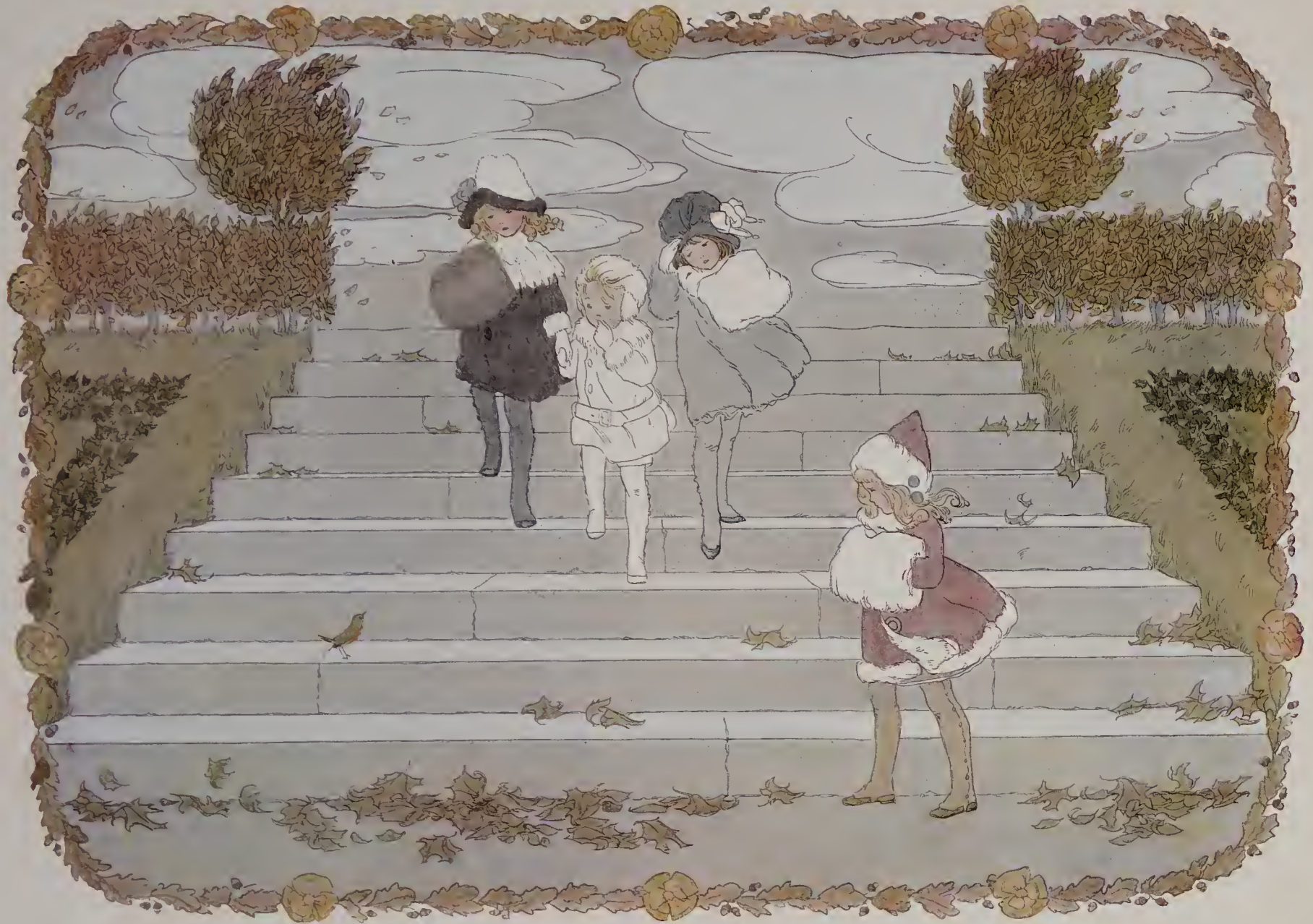
Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders



Warm - ing her pret - ty lit - tle toes. Her Mo - ther came and caught her And



smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. -



THE NORTH WIND DOES BLOW.

The North Wind does blow And we shall have snow; And

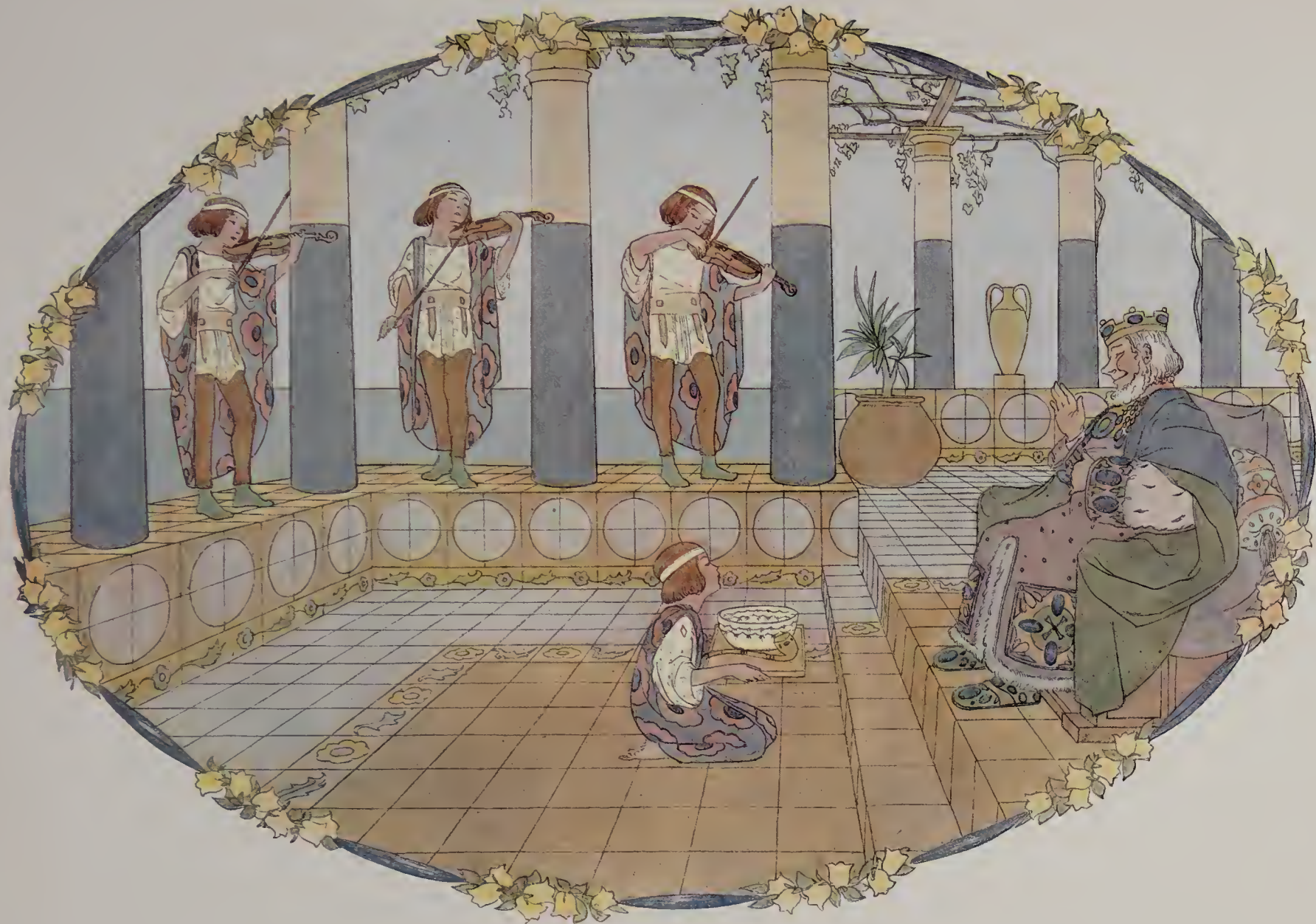
The first system of musical notation for the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The bass staff provides accompaniment with a half note G3 and a half note F#3.

what will the Rob - in do then, poor thing? He'll sit in the barn To

The second system of musical notation. The treble staff continues the melody with eighth notes G4, A4, B4, C5, B4, A4, and G4. The bass staff accompaniment features a half note G3 and a half note F#3.

keep him - self warm, And hide his head un - der his wing, poor thing!

The third and final system of musical notation. The treble staff melody includes eighth notes G4, A4, B4, C5, B4, A4, and G4. The bass staff accompaniment features a half note G3 and a half note F#3.



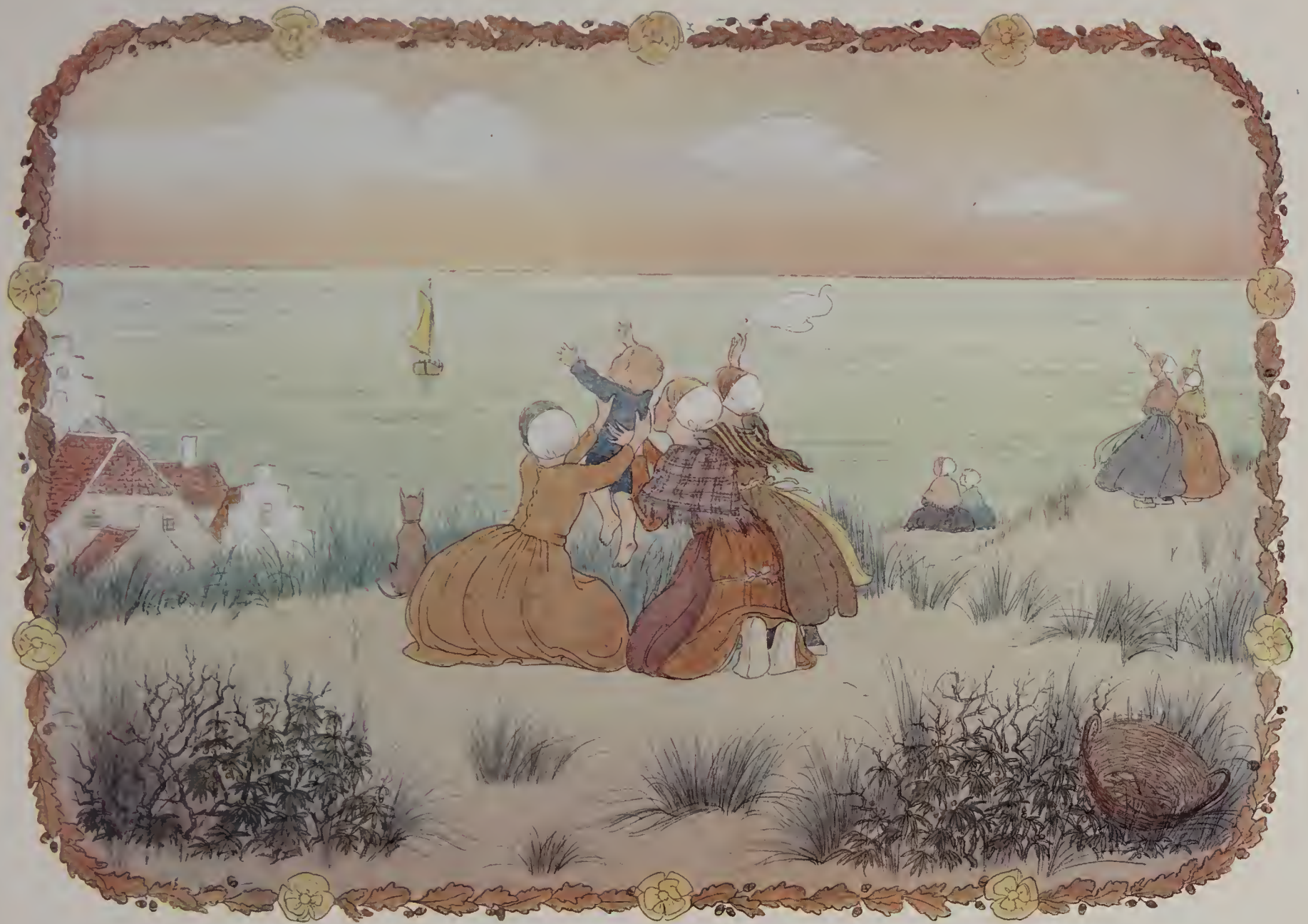
OLD KING COLE.

Old King Cole was a mer.ry old soul, And a mer.ry old soul was

he; And he called for his pipe, And he called for his bowl, And he called for his fid dlers

three. E - vry fid - dler had a fid.dle fine, A ver.y fine fid.dle had he; Then

twee.dle - dee went the fid - dlers three, And so mer.ry we will be.



DANCE TO YOUR DADDY.

Dance to your dad-dy My lit-tle lad-die! Dance to your dad-dy My lit-tle lamb!

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with lyrics: "Dance to your dad-dy", "My lit-tle lad-die!", "Dance to your dad-dy", and "My lit-tle lamb!". The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with block chords.

You shall have a fish-y On a lit-tle dish-y, You shall have a fish-y When the boat comes in!

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with lyrics: "You shall have a fish-y", "On a lit-tle dish-y,", "You shall have a fish-y", and "When the boat comes in!". The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with block chords.

Dance to your dad-dy My lit-tle bab-by! Dance to your dad-dy My lit-tle lamb!

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music with lyrics: "Dance to your dad-dy", "My lit-tle bab-by!", "Dance to your dad-dy", and "My lit-tle lamb!". The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with block chords.



I SAW THREE SHIPS COME SAILING BY.

1. I saw three ships come sail - ing by,

Sail - ing by, sail - ing by; I saw three ships come

poco ritard.
sail - ing by On New Year's Day in the morn - ing.

2. And what do you think was in them then, etc.
3. Three pretty girls were in them then, etc.
4. And one could whistle, and one could sing.
The other could play on the violin;
Such joy there was at my wedding
On New Year's Day in the morning.



CURLY LOCKS.

Cur. ly Locks. Cur. ly Locks, wilt thou be mine? Thou shalt not wash dishes, nor

The first system of musical notation for 'Curly Locks' is in G major and 6/8 time. It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and ends with a quarter note G. The bass staff provides a simple accompaniment with chords and single notes.

poco rit
feed the swine; But sit on a cushion and sew up a seam, And eat fine strawberries, sugar and cream

The second system of musical notation continues the piece. It features a treble and bass staff. The melody in the treble staff includes a half note G, followed by quarter notes A, B, C, D, E, F, G, and ends with a half note G. The tempo marking 'poco rit' is placed above the staff. The lyrics are: 'feed the swine; But sit on a cushion and sew up a seam, And eat fine strawberries, sugar and cream'.

Cur. ly Locks. Cur. ly Locks, wilt thou be mine? Thou shalt not wash dishes, nor feed the swine.

The third system of musical notation concludes the piece. It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and ends with a quarter note G. The lyrics are: 'Cur. ly Locks. Cur. ly Locks, wilt thou be mine? Thou shalt not wash dishes, nor feed the swine.'



LONDON BRIDGE IS BROKEN DOWN.

1. Lon - don Bridge is bro - ken down, Dance o - ver my La - dye Lea;

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the bass line is in the lower staff. The lyrics are printed below the notes.

Lon - don Bridge is bro - ken down With a gay la - dye!

The second system of music continues the melody and bass line from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 6/8 time signature. The lyrics are printed below the notes.

2. How shall we build it up again?
Dance over my Ladye Lea!
How shall we build it up again?
With a gay ladye!

3. Silver and gold will be stole away, etc. 6. Build it up with wood and clay, etc
4. Build it up with iron and steel, etc. 7. Wood and clay will wash away, etc.
5. Iron and steel will bend and bow, etc. 8. Build it up with stone so strong, etc.



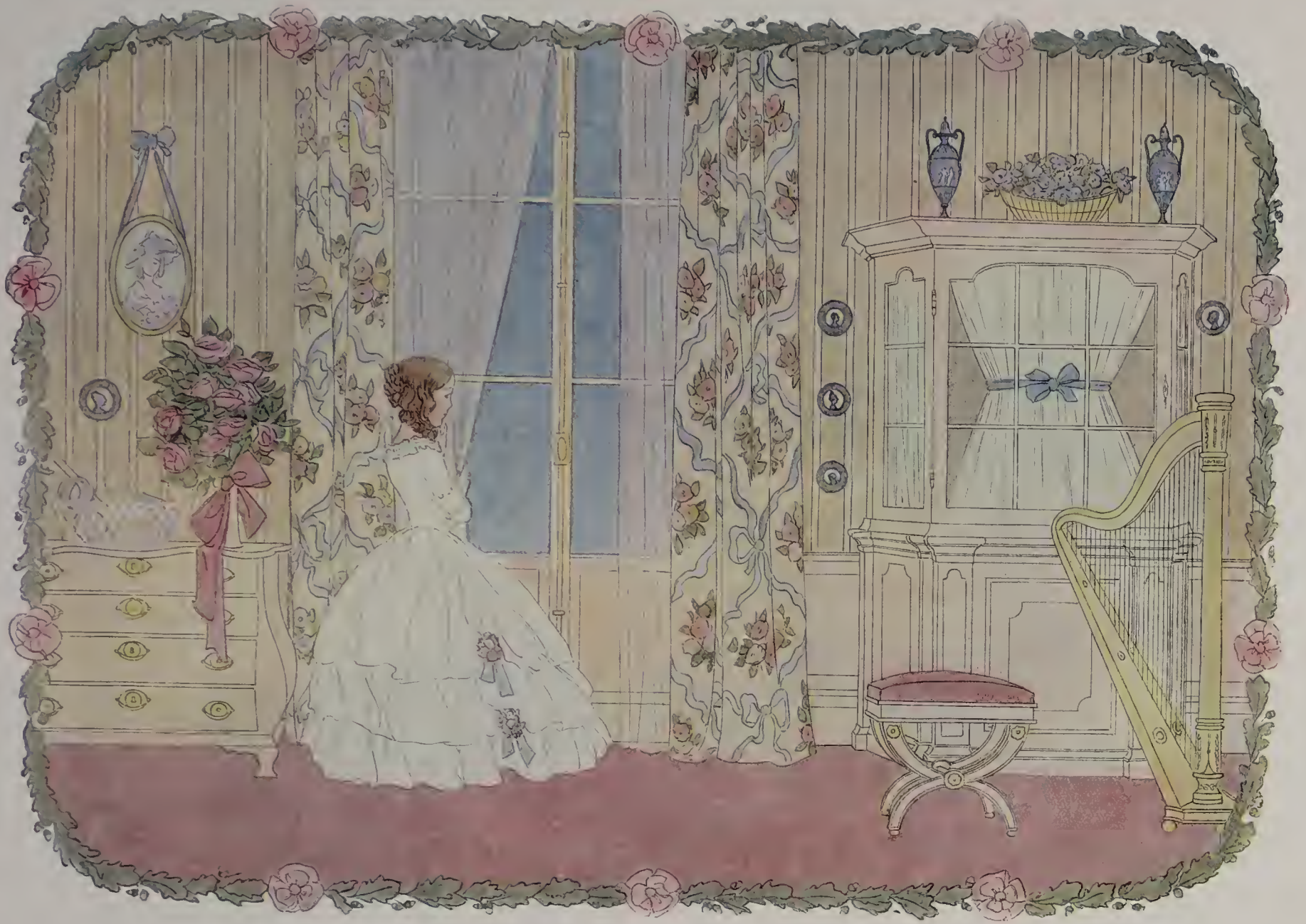
LITTLE JUMPING JOAN.

Here am I, lit - tle jump - ing Joan, When no - bod - y's

The first system of musical notation is for the first line of the song. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are placed between the two staves.

with me I'm al - ways a - lone.

The second system of musical notation is for the second line of the song. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are placed between the two staves.



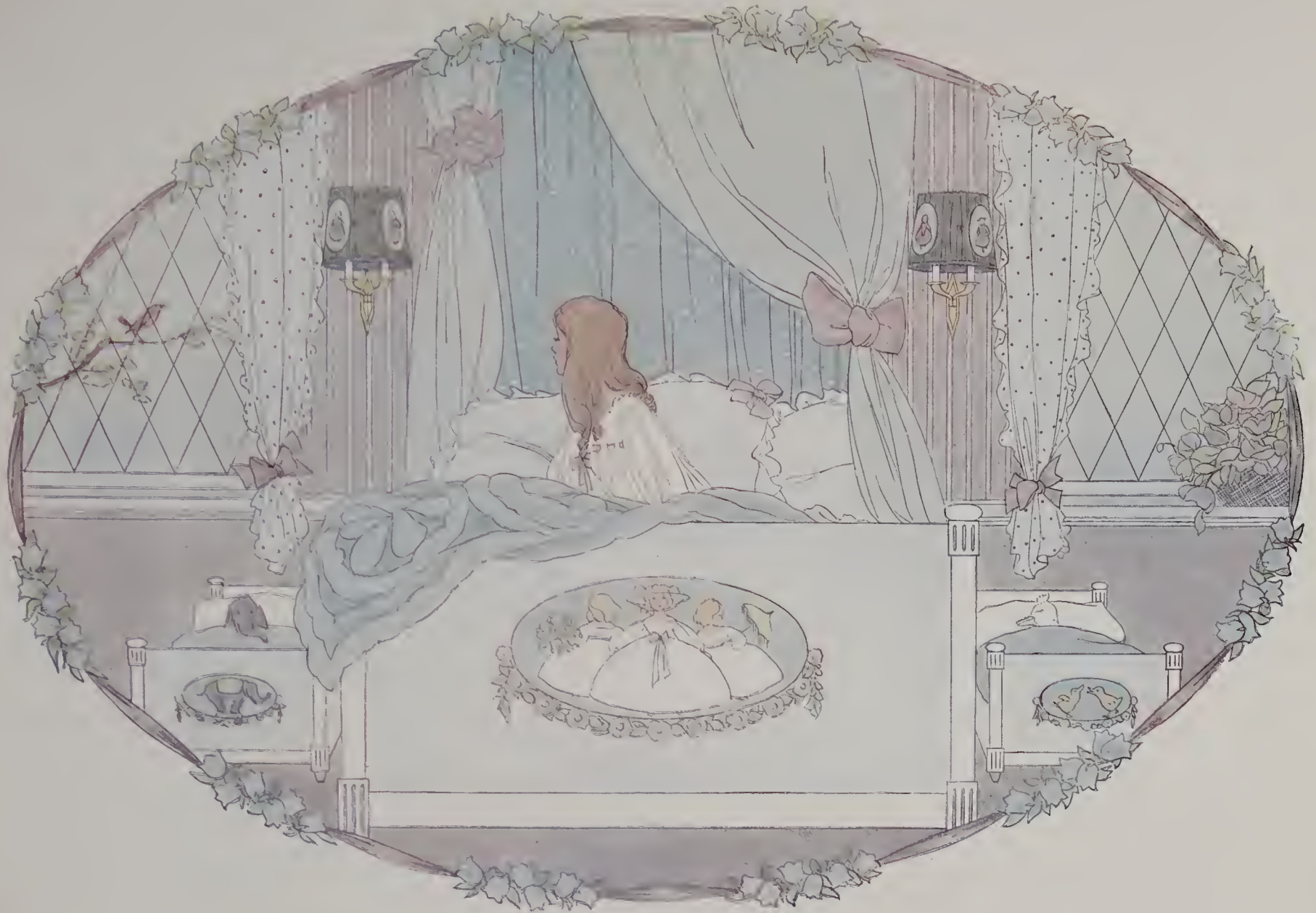
OH! DEAR, WHAT CAN THE MATTER BE?

S
Oh! dear, what can the mat-ter be? Oh! dear, what can the mat-ter be?

Fine
Oh! dear, what can the mat-ter be? John-ny's so long at the fair.

He promised to bring me a bas-ket of po-sies, A gar-land of li-lies, a gar-land of ro-ses. He

D.S
prom-ised to bring me a bunch of blue rib-bons To tie up my bon-ny brown hair.



THERE CAME TO MY WINDOW.

1. There came to my win-dow one morn-ing in spring A

sweet lit-tle ro-bin, she came there to sing; The tune that she sang it was

pret-ti-er far Than an-y I heard on the flute or gui-tar.

2. Her wings she was spreading to soar far away,
Then resting a moment seem'd sweetly to say:-
"Oh happy, how happy the world seems to be,
Awake, little girl, and be happy with me!"
3. But just as she finished her beautiful song,
A thoughtless young man with his gun came along;
He killed and he carried my robin away,
She'll never sing more at the break of day



THE BABES IN THE WOOD.

1. My dears, you must know, That a long time a-go, Two poor little children, Whose

names I don't know, Were stolen a-way On a fine summer's day. And left in the wood, as I've heard the folk say. Poor

Babes in the Wood! Poor Babes in the Wood! Don't you re-mem-ber the Babes in the Wood?

2. And when it was night,
 So sad was their plight,
 The sun it went down, and the moon gave no light;
 They sobb'd and they sigh'd
 And they bitterly cried.
 And the poor little things they then lay down and died.
 Poor Babes in the Wood! etc.

3. And when they were dead,
 The robins so red,
 Brought strawberry leaves to over them spread,
 Then all the day long,
 The branches among,
 They mournfully whistled, and this was their song:
 Poor Babes in the Wood! etc.



SIMPLE SIMON.

Sim . ple Si . mon met a Pie . man Go . ing to the fair; Said

The first system of musical notation for 'Simple Simon'. It consists of a treble and bass staff in G major and 2/4 time. The lyrics are: 'Sim . ple Si . mon met a Pie . man Go . ing to the fair; Said'.

Sim . ple Si mon to the Pie . man "Let me taste your ware."

The second system of musical notation. The lyrics are: 'Sim . ple Si mon to the Pie . man "Let me taste your ware."'.

Said the Pie . man un . to Si . mon "Show me first your pen . ny," Said

rall.

The third system of musical notation. The lyrics are: 'Said the Pie . man un . to Si . mon "Show me first your pen . ny," Said'. A 'rall.' (rallentando) marking is placed above the final measure.

Sim ple Si . mon to the Pie . man "In . deed, I have not an . y."

The fourth system of musical notation. The lyrics are: 'Sim ple Si . mon to the Pie . man "In . deed, I have not an . y."'.



WHERE ARE YOU GOING TO, MY PRETTY MAID?

1. "Where are you going to, my pret.ty maid? Where are you going to,

my pret . ty maid?" "I'm go . ing a milk . ing. Sir," she said, "Sir!" she said,

"Sir!" she said, "I'm go . ing a milk . ing, ^{ten.} Sir," she said.

2. ||: "May I go with you, my pretty maid? :||
"You're kindly welcome, Sir," she said.
3. ||: "What is your fortune, my pretty maid? :||
"My face is my fortune, Sir," she said.
4. ||: "Then I can't marry you, my pretty maid? :||
"Nobody asked you. Sir," she said.



LAZY SHEEP, PRAY TELL ME WHY?

1. La . zy sheep, pray tell me why In the pleas . ant field you

The first system of music consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

lie, Eat . ing grass and dais . ies white From the morn . ing till the

poco rit. -

The second system continues the melody and accompaniment. The treble staff has lyrics underneath. The bass staff continues the accompaniment. The tempo marking *poco rit.* is placed above the treble staff.

night? E . v'ry . thing can some . thing do, But what kind of use are you?

The third system concludes the piece. The treble staff has lyrics underneath. The bass staff continues the accompaniment. The piece ends with a double bar line.

2 "Nay, my little master, nay,
Do not serve me so, I pray;
Don't you see the wool that grows
On my back to make your clothes?
Cold, ah, very cold you'd be
If you had not wool from me!"



THREE MICE WENT INTO A HOLE TO SPIN.

1. Three mice went in . to a hole to spin; Puss passed by, and Puss looked in,

"What are you doing, my lit tle men?" "Weaving coats for Gen . tlemen" "Please let me help you to wind off your threads," Ah

no, Mistress Pus. sy, you'd bite off our heads! Ah. no, Mistress Pus. sy, you'd bite off our heads!

2 Says Puss. "You look so wondrous wise,
I like your whiskers and bright black eyes,
Your house is the nicest house I see,
I think there is room for you and me."
The mice were so pleased that they opened the door
And Pussy soon laid them all dead on the floor.
And Pussy soon laid them all dead on the floor:



FOUR-AND-TWENTY TAILORS.

Four-and-twenty tai - lers Went to kill a snail; The best man a .

The first system of musical notation is in treble and bass clefs, 2/4 time, with a key signature of three sharps (F#, C#, G#). It consists of five measures. The lyrics are: "Four-and-twenty tai - lers Went to kill a snail; The best man a ."

mong them Durst not touch her tail She put out her horns Like a

The second system of musical notation continues the melody and accompaniment. It consists of five measures. The lyrics are: "mong them Durst not touch her tail She put out her horns Like a"

lit.tle Ky.loe cow; Run, tai.lors, run! Or she'll kill you all e'en now!

The third system of musical notation concludes the piece. It consists of five measures. The lyrics are: "lit.tle Ky.loe cow; Run, tai.lors, run! Or she'll kill you all e'en now!"



SEE-SAW, MARJORIE DAW.

See saw, Mar - jo - rie Daw, Jack - y shall have a new

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

mas ter; Jack - y shall have but a pen - ny a day Be -

The second system of musical notation continues the melody and accompaniment. It features two staves with the same key signature and time signature as the first system. The lyrics are written below the notes.

cause he can't work an y fas ter

The third system of musical notation concludes the piece. It features two staves with the same key signature and time signature. The lyrics are written below the notes.



THERE WAS A CROOKED MAN.

There was a crook.ed man And he went a crook.ed mile, He

found a crook.ed six.pence Up on a crook.ed stile. He bought a crook.ed cat Which

caught a crook.ed mouse, And they all lived to. geth.er In a lit.tle crook.ed house



LAVENDER'S BLUE.

1. La - ven - der's blue, did - dle, did - dle!

La - ven der's green; When I am

King did dle, did dle! You shall be Queen.

2. Call up your men, diddle, diddle!
Set them to work,
Some to the plough, diddle, diddle!
Some to the cart
3. Some to make hay, diddle, diddle!
Some to cut corn;
While you and I, diddle, diddle!
Keep ourselves warm



LITTLE TOM TUCKER.

Little Tom Tuck-er Sings for his sup-er; What shall we

The first line of musical notation is in 3/8 time, G major. It consists of two staves: a treble staff with a melody and a bass staff with a simple accompaniment. The lyrics are: "Little Tom Tuck-er Sings for his sup-er; What shall we".

give him? White bread and but-ter. How can he cut it With - out e'er a

The second line of musical notation continues the melody and accompaniment. The lyrics are: "give him? White bread and but-ter. How can he cut it With - out e'er a".

knife? How can he mar - ry With - out e'er a wife?

The third line of musical notation concludes the phrase. The lyrics are: "knife? How can he mar - ry With - out e'er a wife?".



A FROG HE WOULD A-WOOING GO

1 A frog he would a woo-ing go Heigh ho!" said Row-ley; A

frog he would a woo ing go, Whether his mo-ther would let him, or no, With a

row-ly, pow-ly, gam-mon and spin-ach, "Heigh ho!" said An-tho-ny Row-ley

Off he set with his opera hat,
 "Heigh-ho!" said Rowley;
 Off he set with his opera hat,
 And on the road he met with a rat,
 With a rowly, powly, &c

Soon they arrived at the mouse's hall,
 They gave a loud tap, and they gave a loud call,
 With a rowly, powly, &c

"Pray Mr. Frog will you give us a song?
 Let the subject be something that's not over long."
 With a rowly, powly, &c

"Indeed, Mrs. Mouse!" replied the frog,
 "A cold has made me as hoarse as a hog."
 With a rowly, powly, &c
 "Since you have caught cold, Mr. Frog," mousy said,
 "I'll sing you a song that I have just made."
 With a rowly, powly, &c

As they were in glee and merry making
 A cat and her kittens came tumbling in
 With a rowly, powly, &c

The cat she seized the rat by the crown
 The kittens they pulled the little mouse down
 With a rowly, powly, &c

This put Mr. Frog in a terrible fright,
 He took up his hat and he wished them good-night,
 With a rowly, powly, &c

As froggy was crossing it over a brook,
 A lily-white duck came and gobbled him up
 With a rowly, powly, &c

So here is an end of one, two and three,
 "Heigh-ho!" said Rowley;
 So here is an end of one, two and three
 The rat, the mouse, and the little froggy
 With a rowly, powly, &c



THE SPIDER AND THE FLY.

1: Will you walk in . to my par . lour? Said the Spi . der to the Fly, "Tis the pret . tiest lit . tle
 2. I am sure you must be wea . ry, dear! with soar . ing up so high, Will you rest up on my

par . lour That e . ver you did spy; The way in . to my par . lour is up a wind . ing
 lit . tle bed?" said the Spider to the Fly; "There are pret . ty cur . tains drawn around, the sheets are fine and

stair, And I have ma . ny pret . ty things to show you when you're there." "Oh, no, no!" said the
 thin, And if you like to rest a . while, I'll snug . ly tuck you in:" "Oh, no, no!" said the

lit . tle Fly, "To ask me is in vain, For who goes up your wind . ing stair, shall ne'er come down a . gain."
 lit . tle Fly, "For I have heard it said, They ne . ver, ne . ver wake a . gain who sleep up . on your bed."

The Spider turned him round about and went into his den,
 For well he knew the silly Fly would soon come back again;
 So he wove a subtle web in a little corner sly,
 And he set his table ready to dine upon the Fly;
 Then he came out to his door again and merrily did sing,
 "Come hither, hither, pretty Fly with the pearl and silver wing."

Alas! alas! how very soon this silly little Fly,
 Hearing all these flattering speeches came quickly buzzing by;
 With gauzy wing she hung aloft, then near and nearer drew,
 Thinking only of her crested head and gold and purple hue,
 Thinking only of her brilliant wings poor silly thing, at last
 Up jumped the wicked Spider and fiercely held her fast!



I HAD A LITTLE NUT-TREE.

I had a lit.tle nut tree No. thing would it bear

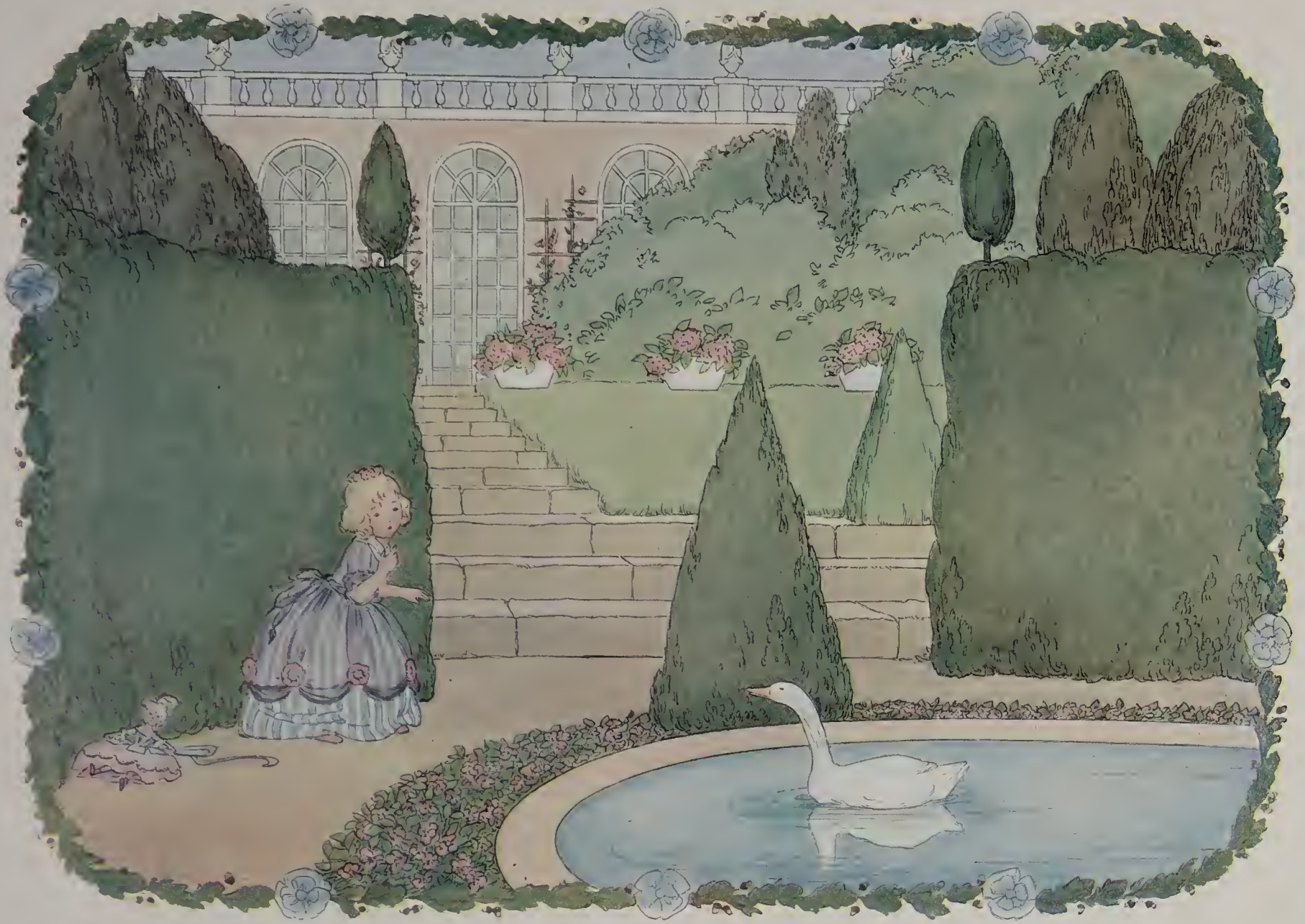
The first system of musical notation for the song. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I had a lit.tle nut tree No. thing would it bear".

But a sil.ver nut - meg And a gold.en pear. The King of Spain's daugh - ter

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "But a sil.ver nut - meg And a gold.en pear. The King of Spain's daugh - ter".

Came to vis.it me And all for the sake Of my lit.tle nut - tree.

The third and final system of musical notation. It concludes the piece. The lyrics are: "Came to vis.it me And all for the sake Of my lit.tle nut - tree."



GOOSEY, GOOSEY, GANDER.

Goo - sey, goo - sey, gan - der, Where shall I wan - der?

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics are placed below the notes.

Up - stairs and down - stairs And in my la - dy's cham - ber. There I met an old man Who

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lyrics are placed below the notes.

would not say his prayers, So I took him by the left leg, And threw him down the stairs.

The third system of music consists of two staves. The upper staff continues the melody. The lyrics are placed below the notes.



A LITTLE COCK-SPARROW.

1. A lit - tle cock - spar - row sat on a green tree, And he

The first system of music is in G major and 6/8 time. It consists of a treble and bass staff. The treble staff has a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a quarter note D5. The bass staff has a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3.

chir - rup'd, he chir - rup'd, so mer - ry was he; A naugh - ty boy came with his

The second system of music continues the melody. The treble staff has a melody starting with a quarter note D5, followed by eighth notes E5, F5, G5, A5, B5, and a quarter note A5. The bass staff has a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3.

wee bow and ar - row, De - ter - mined to shoot the lit - tle cock - spar - row.

The third system of music concludes the first part of the song. The treble staff has a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a quarter note D5. The bass staff has a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3.

2. "This little cock-sparrow shall make me a stew
And his giblets shall make me a little pie too:"
"Oh, no!" said the sparrow, "I won't make a stew,"
So he flapped his wings, and away he flew.



SLEEP, BABY, SLEEP.

1 Sleep, ba . by, sleep! Our cot tage vale is

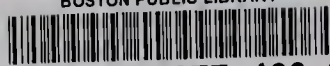
deep; The lit . tle lamb is on the green, With snow . y fleece so

soft and clean Sleep, ba by, sleep!

2 Sleep, baby, sleep!
Thy rest shall angels keep.
While on the grass the lamb shall feed,
And never suffer want or need.
Sleep, baby, sleep!



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